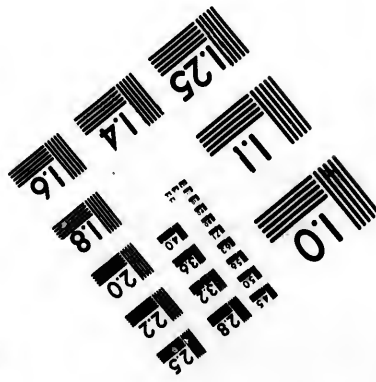
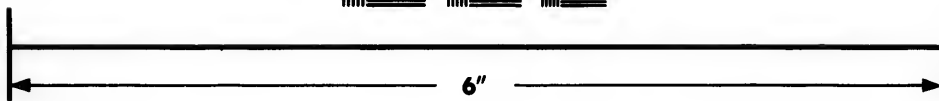
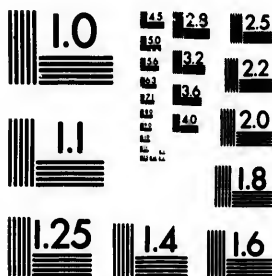


**IMAGE EVALUATION  
TEST TARGET (MT-3)**



**Photographic  
Sciences  
Corporation**

23 WEST MAIN STREET  
WEBSTER, N.Y. 14580  
(716) 872-4503

LES  
12.8  
132  
12.5  
136  
122  
140  
120  
118

**CIHM/ICMH  
Microfiche  
Series.**

**CIHM/ICMH  
Collection de  
microfiches.**



**Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques**

111  
10  
10

**© 1984**

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers/  
Couverture de couleur
- Covers damaged/  
Couverture endommagée
- Covers restored and/or laminated/  
Couverture restaurée et/ou pelliculée
- Cover title missing/  
Le titre de couverture manque
- Coloured maps/  
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black)/  
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations/  
Planches et/ou illustrations en couleur
- Bound with other material/  
Relié avec d'autres documents
- Tight binding may cause shadows or distortion  
along interior margin/  
La reliure serrée peut causer de l'ombre ou de la  
distortion le long de la marge intérieure
- Blank leaves added during restoration may  
appear within the text. Whenever possible, these  
have been omitted from filming/  
Il se peut que certaines pages blanches ajoutées  
lors d'une restauration apparaissent dans le texte,  
mais, lorsque cela était possible, ces pages n'ont  
pas été filmées.
- Additional comments:/  
Commentaires supplémentaires:

- Coloured pages/  
Pages de couleur
- Pages damaged/  
Pages endommagées
- Pages restored and/or laminated/  
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed/  
Pages décolorées, tachetées ou piquées
- Pages detached/  
Pages détachées
- Showthrough/  
Transparence
- Quality of print varies/  
Qualité inégale de l'impression
- Includes supplementary material/  
Comprend du matériel supplémentaire
- Only edition available/  
Seule édition disponible
- Pages wholly or partially obscured by errata  
slips, tissues, etc., have been refilmed to  
ensure the best possible image/  
Les pages totalement ou partiellement  
obscurcies par un feuillet d'errata, une pelure,  
etc., ont été filmées à nouveau de façon à  
obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/  
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
			✓								

re  
détails  
es du  
modifier  
er une  
filmage

The copy filmed here has been reproduced thanks to the generosity of:

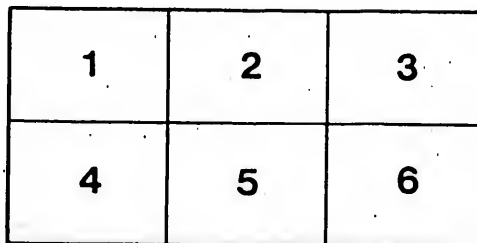
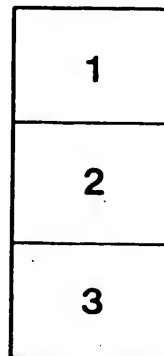
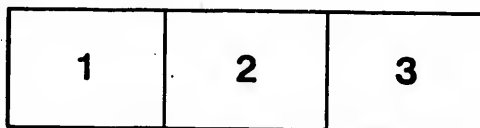
Seminary of Quebec  
Library

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol  $\rightarrow$  (meaning "CONTINUED"), or the symbol  $\nabla$  (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Séminaire de Québec  
Bibliothèque

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole  $\rightarrow$  signifie "A SUIVRE", le symbole  $\nabla$  signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

errata  
to

pelure,  
on à



32X

374

**AIDS**  
TO  
**EPISTOLARY CORRESPONDENCE;**  
OR,  
FAMILIAR DIRECTIONS FOR WRITING  
**LETTERS**  
ON VARIOUS SUBJECTS.

ALSO :  
**RULES OF PUNCTUATION.**

FOR THE USE OF THE PUPILS OF THE URSULINE  
CONVENT.

**QUEBEC:**  
PRINTED BY G. E. DESBARATS.

1865.

374

AIDS

*Running down to letters of Que.*

TO

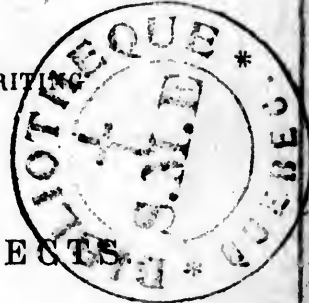
EPISTOLARY CORRESPONDENCE;

OR,

FAMILIAR DIRECTIONS FOR WRITING

LETTERS

ON VARIOUS SUBJECTS.



ALSO :

RULES OF PUNCTUATION.

FOR THE USE OF THE PUPILS OF THE CONVENT.



QUEBEC:

PRINTED BY G. E. DESBARATS.

1865.

*[Faint, illegible text on the left page]*

yo  
an  
en  
ac  
th  
po  
di  
pr  
of  
*101*  
co  
w  
un  
ob  
qu  
an  
sty  
in  
to  
ex  
ma  
ad

A I D S  
TO  
EPISTOLARY CORRESPONDENCE.

---

AMONG the various parts of learning in which young persons are initiated, some serve chiefly to amuse the imagination, and furnish the mind with employment in solitude and leisure, being of little actual utility in the common intercourse of life; but the ability of *writing letters* clearly and to the purpose, finds an opportunity of frequent exertion and display in every department of business, in every profession and employment, and in all the endearing offices of social relation.

101 The general rules which govern other styles of composition are, for the most part, applicable to letter-writing: ease and simplicity, an even flow of unlaboured diction and an artless arrangement of obvious sentiments, have been pronounced to be the qualities most frequently required. \* Brevity is often an object of the greatest importance in the epistolary style; and that which it may be proper to elaborate in other modes of treating a subject, it is necessary to condense in a letter: the same arguments and expressions, also, which would be proper in a statement, or appeal to the public, might be indecorous if addressed to an individual.



105 A correspondence between two persons, is simply a conversation reduced to writing; in which one party says all that she has to communicate, replies to preceding inquiries, and, in her turn, proposes questions, without interruption by the other; who takes precisely the same course in her answer.

103 We should write to an absent person as we would speak to the same party if present. To a superior we ought to be respectful; to a parent, dutiful and affectionate; to a friend, frank and easy; and clear and definite in our expressions to all. Ambiguity in epistolary correspondence is a fault which ought, most scrupulously, to be avoided: a word placed in an improper part of a sentence,—a phrase that has a double signification,—a passage so blotted or ill-written as to be unintelligible,—a careless mode of sealing, by which a portion of the manuscript is broken or concealed, will often render it necessary for the party receiving the letter to write, and she who is guilty of the fault, to reply to another epistle, requiring the necessary explanation. The delay thus occasioned is often of serious importance: besides, the person addressed may conceive that she has caught the import of the doubtful passage, when the contrary may be the fact; and thus the writer, much to her own detriment, may be misunderstood on a most critical point. In fact, to be ambiguous, or unintelligible, is to be wanting in duty to ourselves, and in respect to those whom we address.

Conciseness is one of the charms of letter-writing. We do not mean to say that a letter should not contain sufficient facts, ideas, and feelings; but they

ought to be as briefly expressed as perspicuity and elegance will permit. If we encumber an idea with verbiage it loses its power. There are some persons who, when they express a feeling, or a thought, of which simplicity should be the charm, clothe it with all the verbal treasures they possess. This is like wearing one's whole wardrobe at once,—the figure is lost in a mass of drapery. Lengthened periods are as much out of place in a letter as they would be in conversation, for they tire the reader even more than they would the hearer: when written, their faults are also perceived with much less difficulty than when spoken. Our style, of course, may rise with our subject; but all parade of words should be dropped in a familiar epistle. The death of a friend or relation, a calamity, or any circumstance of grave importance, should not be communicated in the same manner as a trifling occurrence, or even a happy event: brevity in *these* cases is beauty; in *those* it would be deemed unfeeling and abrupt.

But in aiming at the acquirement of an elegant and easy brevity, it is incumbent on us, at once, to avoid falling into a rugged or an enigmatical style, and becoming so concise as to be unintelligible. This is a fault which must be avoided; it is even better to be prolix and intelligible than brief and obscure.

To an absent friend an elaborate letter will be most welcome: while a stranger, a superior, or a person of whom the writer seeks something, will recoil from a "folio of four pages," and, perhaps, throw it aside unread, or, at best, but slightly skimmed over. When the party to whom a letter is addressed, is uninterested,

in the subject on which it is written, the writer of it should display a brevity which will attract attention and insure a perusal: no unnecessary ornament should be used, nor, in fact, anything introduced but what is important, and bears strongly on the case stated or the enquiry made. All those little personal details and trifling circumstances, which are so delightful in a letter from a friend, would fatigue and disgust a stranger, or a superior, to whom they are destitute of interest.

107 [Display is a fault of great weight]; ease is the grace of letter-writing; far-fetched words and studied phrases, are by no means to be accepted as legitimate ornaments in the epistolary style. A passage which is at once brilliant and brief, enriches a letter; but it must be artless, and appear to flow without effort from the writer's pen — to arise naturally from the subject, or the preceding passages, and not seem to have cost any labour in its production. There are some persons who have their pet expressions, which they display as they would their diamonds at dress parties, on all great occasions. These expressions would be good if they were in their proper places; but, on account of their misapplication, they appear forced and unnatural. It is, however, by no means intended, that these observations should be understood by the reader as warning her to reject those ornaments and graces of language which embellish other styles of writing, when the occasion calls for their aid. Dr. Johnson observes that, "it is natural to depart from familiarity of language upon occasions not familiar." (Whatever elevates the sentiments will, consequently, raise the

expression; whatever fills us with hope, or terror, will produce perturbation of images and some figurative distortions of phrase.) Whenever we are studious to please, we are afraid of trusting our first thoughts, and endeavour to recommend our opinion by studied ornaments, accuracy of method, and elegance of style.

In all epistolary correspondence, the choice of embellishments, the language, matter and manner in general, should, as in conversation, be governed by the relative situations in life, as to age, rank, character, &c., of the parties addressed and addressing. A lady neither writes nor speaks to a gentleman as she would to one of her own sex. The language of a mother to a daughter, is very different from that of a daughter to her mother. In our first letter to a person, as on our first introduction, we should be respectful, and by no means familiar. The distance which either age, rank, sex, or any other circumstance, occasions, ought always to be remembered.

We should never forget what we are, and what the person is whom we address. We should say only precisely what ought to be said; and write, in fact, with the same restrictions as we would speak, supposing the party present whom we address; we should bear in mind, that our letters are, in every respect, representatives of our persons,—that they may be said to speak for us; and that an estimate of our character and manners is frequently formed from the style and language of our epistles.)

Whatever we should say to a person present, we may write if absent. There is, of course, a choice of subjects to be made, and a proper mode to be chosen

of communicating them. To regulate that choice, we should select as though the friend, to whom we are writing, were by our side, and could remain with us but a short time. In that case we should speak only of those things which were of the greatest importance, and express them at once as clearly and concisely as possible; and pleasantly, didactically, modestly, feelingly, or otherwise, according to their nature and the party whom we address.

Politeness, and the forms of society, frequently require us to write letters of compliment, inquiry, or condolence, to those with whom we are upon the slightest possible terms of intimacy. Such letters, which are generally supposed to be the most difficult, are, in fact, the most easy of execution; for the circumstance which calls for the letter, affords us a subject, to this the letter must be restricted. It is true, that there is a graceful manner of framing an inquiry, and making a compliment, and this manner it is in vain to seek for, by labour, at the moment the letter is required; if it be difficult to compose, it will seem studied, heartless, and inelegant in expression. Simplicity and ease impart the chief grace that can be given to a condoling or complimentary note.

A letter of *congratulation* should be as a thornless rose; the least appearance of envy, or jealousy, at the good fortune of those whom we felicitate, is unpardonable. It should contain no hint of any hope that the advancement, or change of situation, upon which the compliment is made, may afford the person addressed the means of conferring a benefit on the party writing. It should, in fact, be an *ambition*



expression of pleasure and congratulation on the event that calls for its production. Care must, nevertheless, be taken to keep within due bounds: to exaggerate in our congratulations, is to become keenly satirical.)

In fine, the style must always correspond with the occasion. In a letter of congratulation we should be cheerful (from an epistle of *condolence* all pleasantry should be banished: to exhibit the wit which we possess, at such a time, is like smiling at a funeral, to display a beautiful set of teeth.

1011 When addressing a person who is labouring under any grievous calamity, it is bad taste to make light of it; by treating that loss as a matter which a little firmness would enable the party who has suffered it to endure calmly, we irritate rather than soothe.) It is better to enter into the feelings of the mourner,—to eulogize the departed relation,—to rebuke the ingratitude of the false friend,—to confess the inconstancy of fortune, or otherwise, according to the circumstances, and, without magnifying, to lament the full extent of the consoled party's affliction: thus we seem to share, and, therefore, in some degree, lessen the sorrow of the sufferer. (A celebrated lady, in a letter of condolence to a friend, uses this language:—"The more I think on the loss you have just met with, the greater it appears, and the more it affects me. He was, indeed, worthy of being the head of such a family as yours, and can never be replaced! We have every reason to believe that he is happy: we should weep for ourselves, therefore, rather than for him. My

heart grieves for your situation : it will be long ere you can console yourself for such a separation. If I were mistress of my own actions, I would certainly abandon everything to be near you." This language is balm to the wounded mind, which rejects consolation from those who do not seem sensible of the extent of the sorrow under which it labours. Such a subject must, nevertheless, be treated with a delicate hand ; for, by exaggeration, we should aggravate rather than console ; and a mere string of bitter reflections, without any concluding ray of hope being held out ; or the least hint that the calamity has been occasioned by the neglect, or imprudence, of the party suffering under its visitation, is like striking the stricken deer.

Letters of *inquiry*, as their subjects are generally brief, will bear a little verbiage. To be too concise in our inquiries, as to the indisposition of an acquaintance, manifests a carelessness, which may be turned to our disadvantage : but a mere billet of complimentary inquiries should not be lengthened into a formidable epistle ; it then becomes absurd. In an application to a superior in rank, or age, for a favor, neither gaiety nor familiarity is tolerated. A request may be made to an equal, and an acquaintance, with smiles ; Friendship commands, even when she asks : a friend may, therefore, when soliciting, be pleasant without impeachment. Brunel wrote thus to his friend Fontenelle :—" You have a thousand crowns, — send them to me." To this request Fontenelle replied, as follows :—" When I received your letter I was about placing out my thousand crowns : I sh

not easily find so good an opportunity again, — Voyez donc." Brunel's rejoinder was only "Send me your thousand crowns," and Fontenelle sent them.

The forms of complimentary letters of *thanks*, for inquiries, &c, are extremely simple; being little more than an echo of the inquiries, with the writer's acknowledgements for the civility of the inquirer. In letters of thanks for real favors conferred, the language ought to be simple and strong: It should appear to be dictated by the heart: the principal subject must, of course, be the writer's gratitude. The extent of the obligation should neither be magnified nor treated as less than it really is. To hint that the favour conferred shall be returned, or to express a wish that an occasion may offer, for the party benefited, to oblige her benefactress, is exceedingly indelicate; and conveys an idea, that the writer feels the favour to be nothing more than a loan, which is to be repaid the first opportunity: although it may be the feeling, it is not fit that it should be expressed.

If we confer a favor, and announce the fact to the party whom we have obliged, it is necessary to avoid any expressions that may tend to wound the feelings: it is possible to grant a favor in such a manner as to offend, rather than to delight; to create disgust rather than gratitude.

A letter of *recommendation* is a letter of business, and should be composed with care: it is a guarantee, to the extent of its language, for the party recommended; truth, therefore, should never be sacrificed to condescension, false kindness, or politeness. To write a letter of recommendation contrary to one's





own opinion and knowledge of the person recommended, is to be guilty of a great imprudence.

To say all that is necessary, in a clear and distinct manner, and nothing more, is the grand merit of a letter on *business*. Pleasantry and pathos would be greatly misplaced in it, unless it be of a mixed nature; that is, necessarily, or properly, embracing some other subject. Brilliant diction is a dress in which directions on business should never be clothed. The style ought to be precise, sufficiently copious, but not redundant. Everything necessary should be stated, plainly and unequivocally; so that the party addressed may be in full possession of our desires and opinions, on the subject of our correspondence. Ambiguity is nowhere so unpardonable as in a letter on business.

It is a maxim with the discreet, never to give *advice* until they have been thrice asked for it: in many instances, to volunteer it, is to be offensive to those whom you wish to benefit: it is much more pleasant to give than to receive it. Unsolicited counsel is a bitter draught; and even those who crave your opinions, will feel themselves offended if you be forward, as well as frank, in replying to them. A mendicant implored alms; the party whom the unfortunate man addressed, instead of relieving his necessities, told him, "that he was strong and youthful, and should rather work, than live by begging." "I asked you for money," replied the mendicant, "not for advice." People, in general, are but too prone to take the same course: they are applied to for succor, and, in return, they give counsel. A friend should, perhaps, give advice to a friend, if he should

see occasion so to do, however unpalatable it may be ; but, in general, we cannot be too sparing of our counsel.

It is sometimes necessary to write letters of *excuse* ; in such a case, the party must not forget that almost as much depends on the time as the manner of making an excuse ; it may be too late to be effective ; or so mis-timed, as to aggravate the previous offence. A mischievous page concealed himself behind the arras of the court of justice, at Versailles, and fastened the wig of the president to the tapestry, so dexterously, that the latter was totally unconscious of the trick. On the king's entrance, the president rose suddenly, leaving his wig attached to the arras. In the evening, the king discovered the author of the trick ; and though he could not help smiling at the recollection of it, he commanded the page to crave pardon of the venerable president. The wag mounted his horse in the middle of the night ; rode to the president's hotel ; announced himself as a messenger from the king ; awoke the president ; presented his most humble respects, and begged to be excused for the trick he had played behind the arras, in the morning. The president very properly observed, that the apology was worse than the offence. What this page did maliciously, other persons often do inadvertently ; they crave forgiveness at improper seasons ;—the excuse which would be freely accepted to-day, might be indignantly rejected a month hence.

A slight notice of the fact,—an explanation that will extenuate the offence,—an assurance of the total absence of any intention to wound the feelings,—regret

for the circumstance,—professions of attachment, and an expression of earnest desire to recover the good opinion of the person offended,—are the elements of a letter of *excuse*,—modified according to the fact, time, and persons interested.† It is sometimes necessary to make excuses for offences not yet noticed, such as delay in reply to a letter, or in executing a commission: in these cases they generally commence letters on other subjects. A reason should be given for the delay; or the neglect candidly confessed, and indulgence solicited. If the apology appear forced, or made unwillingly, it cannot be effective. Frankness, in all ordinary cases, will ensure forgiveness.

It is wrong to imagine that in a *familiar* or playful correspondence, or letters of intelligence, the slipshod muse is to be paramount. False grammar, in good society, is not tolerated, even *en famille*, neither can it be in a letter. In the most familiar epistle, we should recollect what we owe to our language, to our correspondent, and to ourselves. We ought not to write anything of which we may hereafter feel ashamed. For the benefit of the young and very lively, it may, perhaps, be well to observe, that even in the most familiar letters, pertness and flippancy are, to persons of good sense, neither agreeable nor amusing.

In a letter of *intelligence*, whenever the nature of the news communicated will permit, cull with taste, and relate without preamble. Select such facts as you now will be most interesting to your correspondent, and relate them, if of a pleasant nature, gaily, but without malice; if serious, adopt a style suitable to the circumstances.

Notes written in the third person, are frequently used, on ordinary occasions, between equals in age or rank, to make a reply to any request; to convey civil inquiries, or compliments, &c. For these and similar purposes, this form is elegant and unexceptionable. It is also generally adopted by superiors, when addressing inferiors on subjects of little importance; but it is improper when an inferior addresses a superior, or when the subject is serious or important. It is also too cold, distant, and reserved, for epistolary correspondence between near relations or friends. If an individual be addressed by her equal, whether upon terms of intimacy, or otherwise, in the third person, it is usual to reply in the same form; but if, in answer to a letter which is commenced and concluded with the endearing epithets used by parties who entertain a friendship for each other,—or the respectful terms and expressions of regard, sanctioned by custom, between acquaintance or personal strangers, the third person be adopted, it is equal, in the strongest cases, to an insult; in others, it is accepted as a hint that the writer is offended, or wishes to close the correspondence; and, under other circumstances, it amounts to a slight degree of incivility.

Every letter, that is not insulting, merits a reply if it be required, or necessary. All the preceding observations, with regard to rank, age, &c., are, of course, applicable to replies. If the letter contained a request, accede to it gracefully, and without ostentation, or refuse without harshness. An answer to a letter of condolence, or congratulation, should be grateful. The subjects should succeed each other in

proper order; and the questions put, be consecutively answered. In familiar correspondence, a greater latitude of arrangement is allowed; but even in this, no question should be left unanswered. In all replies it is usual to acknowledge the receipt, and to mention the date of the last letter received: this should be an invariable rule; by neglecting it, your correspondent may be left in doubt; or very properly deem you guilty of offensive inattention.

In answers to letters of business, the substance of the communication, to which the writer is about to reply, is generally stated. The manner of doing this is usually as follows:—"In reply to your letter, dated, &c., in which you state that, &c., [briefly setting forth the principal points which you are about to answer,] I beg to say, &c." This practice will give a formal air to a familiar epistle, if strictly pursued; but some attention should be paid to it in all epistolary correspondence, as it insures clearness, which is one of the greatest beauties, as obscurity is the chief defect, of letter-writing.

It is almost needless to say, that in epistolary, as well as in every other style of composition, the rules of grammar should be strictly observed. As to orthography, it will be sufficient to repeat, that although to spell correctly be no merit, to spell incorrectly is a great disgrace. A parenthesis is objectionable, if it break the sense and distort the sentence.

Comparisons are sometimes very felicitous; but they must be made with care: their merit consists in the unity of their terms. A metaphor may also be used with advantage, if it occurs naturally; and an

anecdote may be as happily applied in a letter as in familiar conversation. Allusions are elegant, when introduced with ease and they are well understood by those to whom they are addressed. An allusion may be made to some pictorial, poetical, or mythological relation; to an anecdote of society; to an adventure with some well-known personage; or, indeed, to any subject of notoriety. The antithesis renders a passage piquant; but those who use it too frequently are apt to become enigmatical. Proverbs, and jeux-de-mots are inelegant; if the latter be admitted, it must be sparingly.

The usual contractions in the English language are permitted in letters between friends, relations, and equals. They are unobjectionable, also, in letters on business; but held disrespectful, even by those who are not exceedingly rigid, when used by an inferior addressing a superior.

Punctuation is a matter of the utmost importance in every species of literary composition; it has been properly termed, the very marshalling and arranging of the words of a language; without it there is no clearness, strength or accuracy. Its utility consists in separating the different portions of what is written, in such a manner that the subjects may be properly classed and subdivided, so as to convey the precise meaning of the writer to the reader; to show the relation which the various parts bear to each other; to unite such as ought to be connected, and keep apart such as have no mutual dependence.

In order to show the necessity of not merely using points, but punctuating properly, the following pas-



sage from a work on this subject, in which it is given as a study, but without any key, is submitted to the reader:—

“ The persons inside the coach were Mr. Miller a clergyman, his son a lawyer, Mr. Angelo a foreigner his lady, and a little child.”

As this passage stands, without points, it is unintelligible: by different modes of punctuating it, several alterations may be made in its sense, not only as the number of persons in the coach, but also, as to their country, professions, and relationship to each other. By a change of points, the lady may be described as the ~~husband~~ <sup>wife</sup> of either one of two persons: Mr. Miller's son may be made a clergyman, or a lawyer, at will; or his son may be taken from him and given to a clergyman, whose name is not mentioned.

The most usual and proper situation of the address of the party writing, with the date beneath it, is on the upper part, and on the right side of the paper, midway between the first line of the letter and the upper edge. Notes, written in the third person, are, occasionally, dated in the same manner; but in these, the most approved manner is to place the address and date on the right side, a little below the last line of the note.

Both letters and notes in the third person, should be addressed to the party for whom they are intended, on the left side of the lower part of the paper; the place of abode it is unnecessary to add. The letter, or note, should never be finished so near the bottom as not to leave sufficient room for the usual conclu-

sion, signature, &c. It is better to carry over a line or two to the next side, than to squeeze the signature of the writer, and the name of the party addressed, down to the paper's edge, even if a little more than the usual blank be left beneath the last line of the first side. The signature should always be written towards the right edge of the page. The language adopted at the conclusion of letters, varies according to the rank, age, and other circumstances of the writer and the person addressed.

" It is disrespectful to be too concise in this part of a letter, especially when addressing a superior. The forms ascend, by various grades, from the plain " I am, Sir, Your humble servant," even beyond " I have the honor to be, My Lord, with great respect, Your Lordship's most obedient, And very humble servant," &c. It is usual to display the conclusion in two, three, or more lines, according to the terms used by the writer.

Postscripts are, for the most part, needless, and in bad taste.

Some attention must be paid to the superscription : it should be neither too high, nor too low : but a trifle below, and to the right of the centre of the envelope ; the beginning of each succeeding line should be nearer the right edge than that of the line which precedes it.

The following examples will serve to illustrate more fully, the directions that have been given with regard to the mechanical execution of letters, and notes in the third person.



## A LETTER, WITH ITS PARTS.

(date.)

Boston, May 2, 1865.

(complimentary address.)

Dear Sir,

(body of the letter.)

I have endeavored to present a few plain directions for letter-writing, which, I hope, will be sufficiently intelligible, without much labored explanation. If, however, I have unfortunately neglected any material point, I shall very gladly supply the deficiency, if you will have the kindness to mention it, either personally, or by note.

(style, or complimentary closing.)

Yours respectfully,

(signature.)

George C. S. Parker.\*

(the address, or superscription.)

Hon. James Harper,

(title.)

Mayor of New York.

"Parker's Aids to Composition."

\* This Model, with those that follow, is taken from "Parker's Aids to Composition."

In very formal letters, the address should precede the letter and the signature, so that the individual addressed may, at first sight, perceive that the communication is intended for him, before he has taken the trouble to read it through. In this case, also, the date should be written below, in the place of the address.

## A FORMAL LETTER.

*To the Hon. Mr. Brimmer,  
Mayor of Boston,  
Sir,<sup>1</sup>*

*The public schools of this commonwealth are under great obligations to you for your late munificent benefaction. That you may long live to witness, and to rejoice in the widely extended influences of that benefaction is the ardent wish of,*

*Sir,*

*Yours very respectfully,<sup>2</sup>*

*<sup>3</sup>Rich<sup>d</sup>. G. Parker.*

*Boston, Aug. 3d, 1865.*

The folding\* of a letter, though in itself a thing of

## FORM OF NOTES OF INVITATION, WITH THE REPLY.

## INVITATION FOR THE EVENING.

*Mrs. Smith † requests the pleasure  
of Mr. and Mrs. Chapman's com-  
pany on Thursday Eve'g., the 5th  
inst.*

*Beacon St.*

*Aug. 2d.*

apparently trivial importance, is still deserving of attention.

\* Official documents and very formal letters have, sometimes, but two folds; and these are made by doubling over the top and bottom parts of the whole sheet, or open letter, in the manner in which papers are generally kept on file. The whole is then enclosed in an envelope.

(1.) The phrases "Respected Sir," "Honored Sir," addressed to strangers are obsolete.

(2.) These phrases "Yours truly," "Your obedient servant," and the like complimentary forms, are not considered as conveying the sentiments of the writer; but when other than such common phrases are made use of, they should be well considered.

(3.) In addressing any but intimate friends the name should be signed *in full* at the close of the letter.

† As the lady is generally considered the head of the tea-table, there seems to be a propriety in the invitation to tea, or the evening, coming from the lady of the house alone.

## THE REPLY.

*Mr. and Mrs. Chapman accept  
with pleasure Mrs. Smith's invita-  
tion for Thursday Evening, the 5th  
inst. †*

*Chestnut St.*

*Feb. 12th.*

\* When notes or letters are addressed to gentlemen of the same name, they should be addressed, "The Messrs.," or "Messrs.;" if to two single ladies, "The Misses," not the "Miss." Thus, "The Misses Smith, or, "The Misses Davies," not, "The Miss Smiths," nor, "The Miss Davises."

† Or, *Mr. and Mrs. Chapman regret that a previous engagement will deprive them of the pleasure of accepting Mrs. Smith's polite invitation for Thursday evening, the 5th inst.*

The address of a gentleman to a lady's invitation may be: *Mr. Chapman has the honor of accepting, &c., or, regrets that a previous engagement will prevent his having the honor, &c.*

*Stella Langerin*

## INVITATION TO DINNER.

Mr. Tyler requests the pleasure  
of the Hon. Mr. Otis' company at  
dinner on Saturday next, at 5  
o'clock.

Bowdoin Square,  
Wednesday, 13th July.

## THE REPLY.

Mr. Otis accepts with pleasure  
Mr. Tyler's invitation to dinner on  
Saturday next, at 5 o'clock.

Beacon Street,  
Thursday, 14th July.

Notes are written upon note paper, or finely enam-  
elled cards, and enclosed in suitable envelopes.

Another form of notes of invitation is the following:

*Mrs. Green's compliments to  
Mr. and Mrs. Brown, and re-  
quests the pleasure of their company  
on Tuesday Evening next.  
Parlor Street,  
Monday, 14th Inst.*

This is more formal, and used when the parties are not intimate.

*L. Leake*

ate  
on

nam+

THE UNIVERSITY OF CHICAGO  
LIBRARY  
540 EAST 57TH STREET  
CHICAGO, ILL. 60637  
TEL: 773-936-3000  
WWW.CHICAGO.EDU

# RULES

## OF

# PUNCTUATION.

---

1. Punctuation is the art of dividing written language by points, that its meaning may be readily understood.

2. The points used in punctuation are these:—

PERIOD,	.	SEMICOLON,	;
INTERROGATION POINT ?	COMMA,		,
EXCLAMATION POINT !	DASH,		—
COLON	:	PARENTHESES	( )
		BRACKETS,	[ ]

Besides these, the following characters are used:—

APOSTROPHE,	'	HYPHEN,	-
		QUOTATION POINTS,	" "

3. A Period must be placed

I. After every declarative and imperative sentence ; as, "Beauty is fleeting." "Take heed."

II. After abbreviations ; as, *Dr.* for *Doctor* ; *P. S.* for *postscript*.

4. An Interrogation Point must be placed after every interrogative sentence and member ; as, "Is not nature beautiful?" "Nature is beautiful, shall we not, then, enjoy it?"



5. An Exclamation Point must be placed

I. After every exclamatory sentence and member ;  
as, "How beautiful is nature !" "There is the  
Hudson ; how it sets off the landscape !"

II. After every interjection except *O*, unless it is  
very closely connected with some other word or words ;  
as, "Alas ! alas ! I am undone." "O my friend !"  
"Hail, virtue !"

Insert periods, interrogation points and exclamation points  
wherever they are necessary in the following sentences :—

Air is 828 times lighter than water—Were Mr.  
Jones and his son Chas at the party—Dr. Jas. S. Smith  
has gone to Nyack, Rockland Co, N. Y.—Microscopes  
were first used in Germany.—What ho who comes—  
Where were looking-glasses first made—What a fine  
sight is a sun-rise on the ocean—Indeed that's pas-  
sing strange—Who spoke—I do not know who spoke.  
—He is well, is he—Louis XIV, of France, first adop-  
ted military uniforms.—O' Mr. Hall, can you believe  
this—What an impostor was Mohammed—How true  
is the saying, "Time flies"—The Alps abound in  
fine scenery ; how I would like to visit them!

6. A Colon must be placed

I. Between the great divisions of sentences, when  
subdivisions occur, separated by the semicolon, as, "I  
admire you, my friend ; I love you : but you must  
not expect me to make this sacrifice."

II. Before a quotation or an enumeration of particu-  
lars, when referred to by the words *thus*, *these*, *fol-  
lowing*, or *as follows* ; as, "The following branches  
are taught : Geography, History, Grammar," &c.

7. A Semicolon must be placed

I. Between the members of a compound sentence, unless they are very closely connected; as, "Doubt and distraction are on earth; the brightness of truth is in heaven."

II. Between the great divisions of sentences, even though closely connected, when subdivisions occur, separated by the comma; as, "America, otherwise called the New World, was discovered in 1492; but it was not settled till some years afterwards."

III. Before the conjunction *as*, introducing an example, as in the last two paragraphs.

Insert colons and semicolons wherever they are required.

One thread does not make a rope; one swallow does not make summer.—The Esquimaux feast on rancid fish; the Russian peasants consider themselves well fed: if they have rye, bread, and cabbage soup, but more civilized nations are not so easily satisfied.—Our stock of defensive weapons was as follows: one old sword, dull, jagged, and rusty; one musket without a lock and two pitchforks, which my grandfather had received from his ancestors.—He reasoned thus: All men are mortal, I am a man, therefore I am mortal.—The poem begins with these words "Arms and the man I sing," &c.—He is my friend who tells me my faults; he is my enemy who speaks of my virtues.—Trouble neglected becomes still more troublesome: a stitch in time saves nine.—There are eight parts of speech: the noun, the pronoun, &c.

8. The Comma indicates less break in the connection than any other point. It must be used according to the following rules:—

I. Phrases, adjuncts and clauses that are not restric-

tive,—that is, that may be left out without injury to the sense,—when they are introduced so as to break the connection between the component parts of a sentence, must be set off on each side with the comma ; as, “ He wishes, *in fine*, to see the world.” “ Mary, *by the way*, would like to hear from you.” “ Rome, *which then ruled the world*, was opposed to the measure.”

Adverbs and conjunctions, thrown in as described above and used to modify a whole proposition and not any particular word, are also set off on each side with the comma ; as, “ France, *meanwhile*, was arming for the struggle.” “ Linen, *however*, was first made in England.”

Phrases, adjuncts, clauses, and single words, like those described above, standing at the commencement of a sentence, take a comma after them ; as, “ *Moreover*, mathematics disciplines the mind.” “ *Dazzled by pleasure*, the young forget their duty.” “ *In general*, the best men are the happiest.”

Restrictive clauses must not be set off with the comma ; as, “ I love not the man *that slanders his neighbour*.” “ We found her *discontented and unhappy*.”

II. A comma must be placed before *and*, *or*, *if*, *but*, *that* (when equivalent to *in order that*), and some other conjunctions, when they connect, not words, but short members and clauses, closely allied in sense, yet requiring separation by some point ; as, “ Spring came, and the flowers bloomed more brightly than ever.” “ Avoid temptations, that you may not be led astray by their allurements.”

III. A comma often takes the place of a verb or a conjunction, omitted for the sake of avoiding repetition ; as, “ Sullivan commanded on the right flank Greene, on the left,”—a comma taking the place of

the verb *commanded*, omitted after *Greene*. "He came, saw, and conquered;" a comma takes the place of the conjunction *and*, omitted after *came*.

IV. A comma is placed after the logical subject of a verb, when it consists of a great many words or ends with a verb; as, "The anarchy that had grown up in England among all classes during these long and bloody wars, now bore its fruit." "Whatever breathes, lives."

V. Words used in pairs take a comma after each pair; as, "Brave but not rash, prudent, but not timid, he soon gained the respect of his soldiers."

VI. A comma sets off a noun in apposition with some preceding noun, when it is accompanied with several modifying words; as, "Harvey, the discoverer of the circulation of the blood, was an eminent English physician."

VII. A comma generally separates words and clauses expressing contrast or opposition; as,

Liberal, not *lavish*, is kind nature's hand.

Though *deep*, yet *clear*; though *gentle*, yet not *dull*.

Insert commas where they are required by the preceding rules.

When the graces of novelty are worn off admiration is succeeded by indifference. The ox knoweth his owner and the ass his master's crib. He who preserves me to whom I owe my being whose I am and whom I serve is eternal. We hear nothing of causing the blind to see the lame to walk the deaf to hear the lepers to be cleansed. The miseries of poverty of sickness of captivity would without hope be insupportable. To err is human; to forgive divine. His wis-

dem not his talents attracted attention. Earth and sea rain and snow night and day summer and winter seed time and harvest show forth the wisdom and goodness of the Creator. He was gigantic in knowledge in virtue in health.

Johnson had repeated a psalm which he had translated during his affliction into Latin verses. Cowper the gifted poet died in the year 1800. Miltiades the son of Cimon was an Athenian. Self-conceit presumption and obstinacy blast the prospects of many a youth. Translated to heaven Enoch knew not death. Far down in the depths of the ocean the mermaid plied her song. I will tell the story that you may know how I have been injured. A man so insensible to kindness as not to manifest the slightest gratitude for the many favors you have bestowed on him is unworthy of any further notice. Those who were wounded have died.

#### 9. The Dash is used

I. To denote that a sentence is unfinished, from hesitation in the speaker or writer, or some sudden interruption; as, "Pardon me for wounding your feelings, but—"

II. To denote a break in the construction; as, "The boy—oh! where was he?"

III. To denote an unexpected transition from grave to comic style; as, "He had a manly bearing and—an exceedingly red nose."

IV. After other points, to make them denote a somewhat higher degree of separation; as, "To be overlooked and misunderstood, to be envied and persecuted,—such is, too often, the fate of genius."

10. Parentheses are used to enclose words that explain or add to the leading proposition of a sentence, when introduced in such a way as to interfere with the harmonious flow ; as, "The alligator (so the American crocodile is called) abounds in the bayous of Louisiana."

11. Brackets are generally used in quoted passages, to enclose some word improperly omitted by the author, to correct a mistake, or to introduce some observation or explanatory word that does not belong to the quotation ; as, "Few good men [the author might have said none at all] can escape calumny."

## EXERCISE.

Insert dashes, parentheses and brackets, wherever they are required.

Some men are afflicted with a grievous consumption of victuals. She is very intelligent, very refined, very affable, and withal very fat. "Here comes" "Your obedient servant," broke in my friend. You are a a a I know not what to call you. This ignis fatuus for so we might rightly call it led many to their destruction. Byron and the same may be said of many a better man was the cause of his own unhappiness. This admitted and admitted it will have to be by honest minds I proceed to the next point of the argument. My brother is eager after for going. The finest oranges which that I ever ate came from St. Michael's. Just as the twig is bent alas ! it is too often bent the wrong way the tree's inclined.

12. The Apostrophe is used

I. To denote the omission of one or more letters in a word ; as, *o'er* for *over*, *'mid* for *amid*, *thro'* for *through*.

II. As the sign of the possessive case ; as, *man's*, *men's*.

13. The Hyphen is used

I. To connect simple words, uniting to form a compound ; as, *nut-brown*, *ever-to-be-remembered*, *ill-natured*.

When the compound comes into very common use, the hyphen is often omitted ; as in *fireman*, *myself*, *railroad*.

II. To connect the syllables into which a word is separated, particularly at the end of a line ; as, "In-  
tegrity is its own reward." *In-teg-ri-ty*.

When there is not room to get the whole of a word in a line, it must be divided according to syllables, and, the hyphen having been placed after a complete syllable, the rest is carried over to the commencement of a new line.

14. Quotation Points are used to enclose a passage quoted from a writer or speaker in his own words ; as, Cowper says, "Oh for a lodge in some vast wilderness !"

Single Quotation Points ( ' ' ) are used to enclose a quotation within a quotation, or one in which the words of the writer or speaker are slightly altered ; as, "Cowper says, 'Oh for a lodge in some vast wilderness !'"

#### EXERCISE.

Insert apostrophes, hyphens and quotation points, wherever they are required.

Well sit neath willows by the waters edge. Id not give a hapeunny for such an ill tempered cur. Een



tho the heavens should fall, I'll have no fear. As we approached the city's gates on that never to be forgotten day, my companion's courage forsook him. Charles is better than Moses. The oftquoted passage, God tempers the wind to the shorn lamb, is taken from Sterne's Sentimental Journey. I will say to you, continued my friend, what an old philosopher once said, Know thyself. Tired nature's sweet restorer, as Young poetically styles sleep, is overpowering me. A gem, says a Chinese proverb, is not polished without rubbing; nor is a man perfected without trials.

40  
 111  
 Marie Marchand.



letters in  
 thro' for

s, man's,

m a com-  
 bered, ill-

you use, the  
 railroad.

a word is  
 ; as, "In-

f a word in a  
 l, the hyphen  
 ne rest is car-

e a passage  
 words; as,  
 vast wilder-

nclose a quo-  
 words of the  
 per says, 'Oh

oints, where-

dge. Id not  
 l cur. Een



